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Younger Artists Series

Peggy Bacon

Edited by William Murrell

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YOUNGER ARTISTS SERIES

NUMBER 3

P E G G Y B A C O N

Those interested in the *raison d'être* of this monograph will find in the first number of the series to which it belongs a »General Introduction« by Mr. Harold Ward. With as much brevity as is consistent with definiteness, this Introduction seeks to formulate the intellectual position of the editor, and to outline the critical background against which he has placed the various figures dealt with in »The Younger Artists Series«.

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YOUNGER ARTISTS SERIES
NUMBER 3

PEGGY BACON

BY

WILLIAM MURRELL

WITH FRONTISPIECE AND
30 REPRODUCTIONS IN BLACK AND WHITE

WOODSTOCK, N. Y. 1922
PUBLISHED BY WILLIAM M. FISHER

YOUNGER ARTISTS SERIES

Already Published

- Nr. 1 Ernest Fiene
- Nr. 2 Alexander Brook
- Nr. 3 Peggy Bacon
- Nr. 4 Yasuo Kuniyoshi

In Preparation

- Nr. 5 Henry Lee Mac Fee
- Nr. 6 Ben Benn
- Nr. 7 Edward Fisk
- Nr. 8 Henry Mattson

P E G G Y B A C O N

Peggy Bacon is already a figure of note to all interested in contemporary black and white work in America, and to many others besides.

She was born in Connecticut only twenty-six years ago, and is the daughter of the late Charles R. Bacon, who was himself an artist. From early childhood she wrote rhymes and fairy tales, and drew and painted illustrations for them. I have seen two or three little »single-copy edition« books full of them, and can attest to their simple charm and beauty. After her father's death she studied at the Art Students' League. She is author and illustrator of »The True Philosopher, and Other Cat Tails«, Boston 1919, and <with Alexander Brook> of »Belinda«, London 1920.

She is not too tall, and of a demure, almost ingenuous appearance; is open, frank, and credulous; and an innate shyness adds to a general (and deceptive) impression of naivete. She is charming in manner and generous of impulse, and she shows a nice sense of nuance in her choice and groupings of words. And one is therefore all the more surprised to find her unexpectedly sudden and hard in her reactions to people.

It is this last characteristic that is at present dominant in her work. Her dry-points are clear-eyed, keen, hard envisagings of groups of people in the unconventional, everyday activities of life. Dancing, walking, sitting, dining, listening, resting, talking, — whatever they are doing, they are exposed in all their little idiosyncrasies and peculiarities of dress, physique, and facial expression with a mirthful and merciless line.

There is both rollicking humor and dry, caustic comment in this uncompromising use of the diamond-point. Her characters are all physical or facial contortionists; all the subtleties and half-tones of human drama are ruthlessly sacrificed for broad farce and vaudeville-like impersonations. The work is all gay in conception and clever in execution, and, as already stated, has won the

young artist no small measure of recognition. But I ask myself: is this her best and ultimately representative work? I think not, for excellent though it be, it is excellent within limits — and the limits are more those of youth than of personality.

There is in Peggy Bacon an at present unexpressed sensitiveness, an unemphasized and latent potentiality whereby the boisterous laughter of her present work will be replaced by an amused and inclusive smile.

Her last four (as yet unpulished) »Cat Tails« show a great advance both in the individual character observation and in verbal felicity. It is therefore not unreasonable to deem it but a matter of time when we shall behold richer and more mellow qualities in new dry-points from her hand.

PEGGY BACON
REPRODUCTIONS

Dry=points:

- Hattie <Frontispiece>
1. The Promenade Deck
2. Cafe de la Rotonde
3. The Dressmaker
4. Parrots
5. The Sketch Class
6. Moving to Eighth Street
7. Teasing the Cat
8. The Dentist's Cook
9. The Kidnapper
10. John Sloan's Lecture
11. The Bellows Class
12. The Swiss Restaurant
13. My Dentist
14. The Conley Family
15. The Pet
16. Backstairs Gossip
17. Tiddlediwinks
18. The Elevated
19. Mary
20. The Socialist Meeting
21. Horror of Cats
22. »Cashdollars«
23. Dance at the League
24. Cross=patch

Drawings:

- 25. The Easy Chair
- 26. The Child
- 27. The Democrat
- 28. Cat and Kitten
- 29. Model at Rest
- 30. The Sportsman

THE PROMENADE DECK

Dry - point 1920

CAFÉ DE LA ROTONDE

Dry - point 1920

THE DRESSMAKER

Dry-point 1920

PARROTS

Dry-point 1919

THE SKETCH CLASS

Dry-point 1918

MOVING TO EIGHTH STREET

Dry - point 1920

TEASING THE CAT

Dry - point 1919

THE DENTIST'S COOK

Dry-point 1919

THE KIDNAPPER

Dry-point 1919

JOHN SLOAN'S LECTURE

Dry - point 1919

THE BELLOWS CLASS

Dry-point 1918

THE SWISS RESTAURANT

Dry - point 1918

MY DENTIST

Dry - point 1919

THE CONLEY FAMILY

Dry-point 1920

THE PET

Dry-point 1919

BACKSTAIRS GOSSIP

Dry-point 1919

TIDDLETWINKS

Dry-point 1919

THE ELEVATED

Dry-point 1918

MARY

Dry-point 1919

THE SOCIALIST MEETING

HORROR OF CATS

DANCE AT THE LEAGUE

Dryden • point 1920

GROSS-PATCH

Dry-point 1919

THE EASY CHAIR

Crayon Drawing

THE CHILD

Crayon Drawing

THE DEMOCRAT

Crayon Drawing

CAT AND KITTEN

Pencil Drawing

MODEL AT REST

Crayon Drawing

THE SPORTSMAN

Crayon Drawing

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Peggy Bacon,